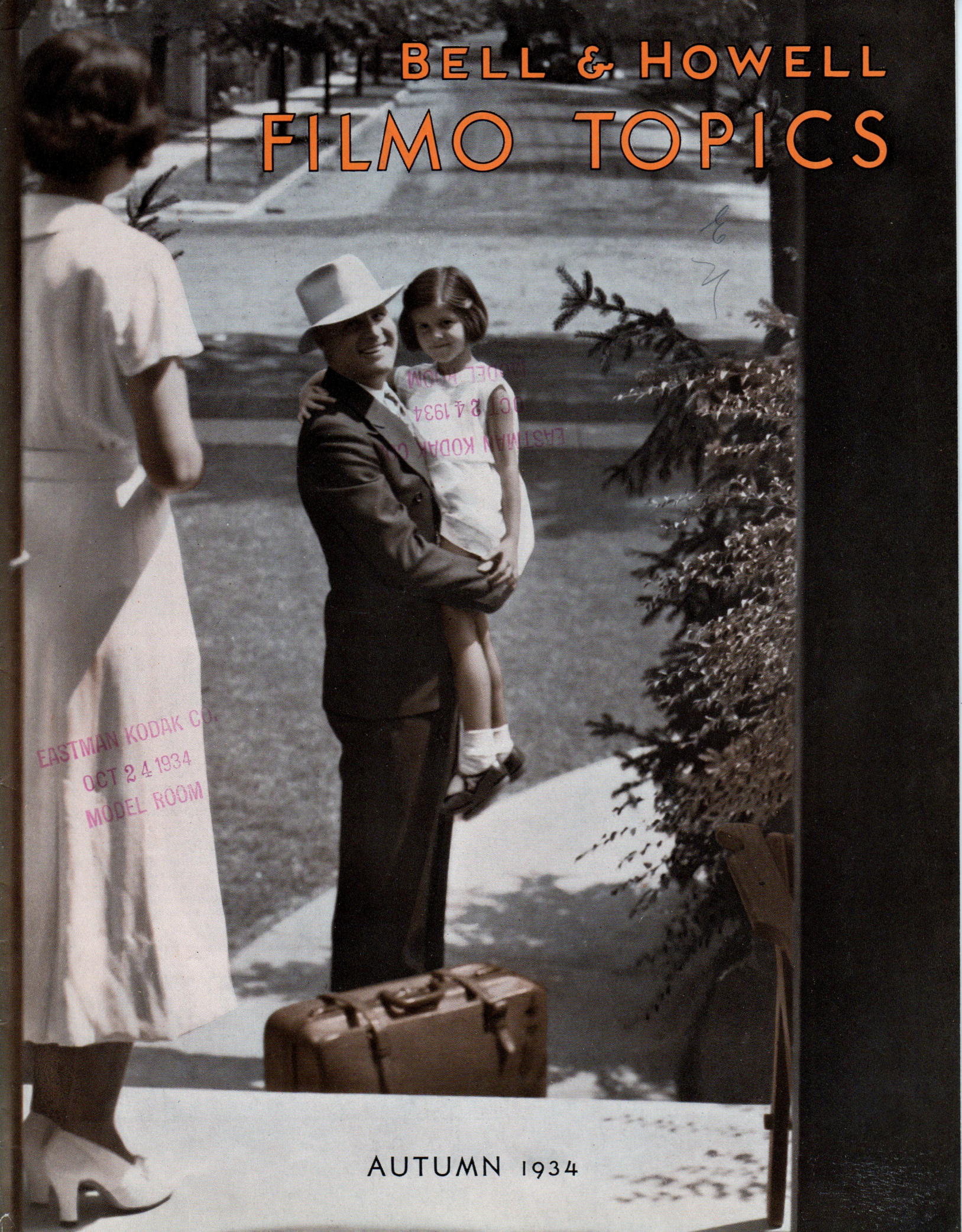


BELL & HOWELL FILMO TOPICS

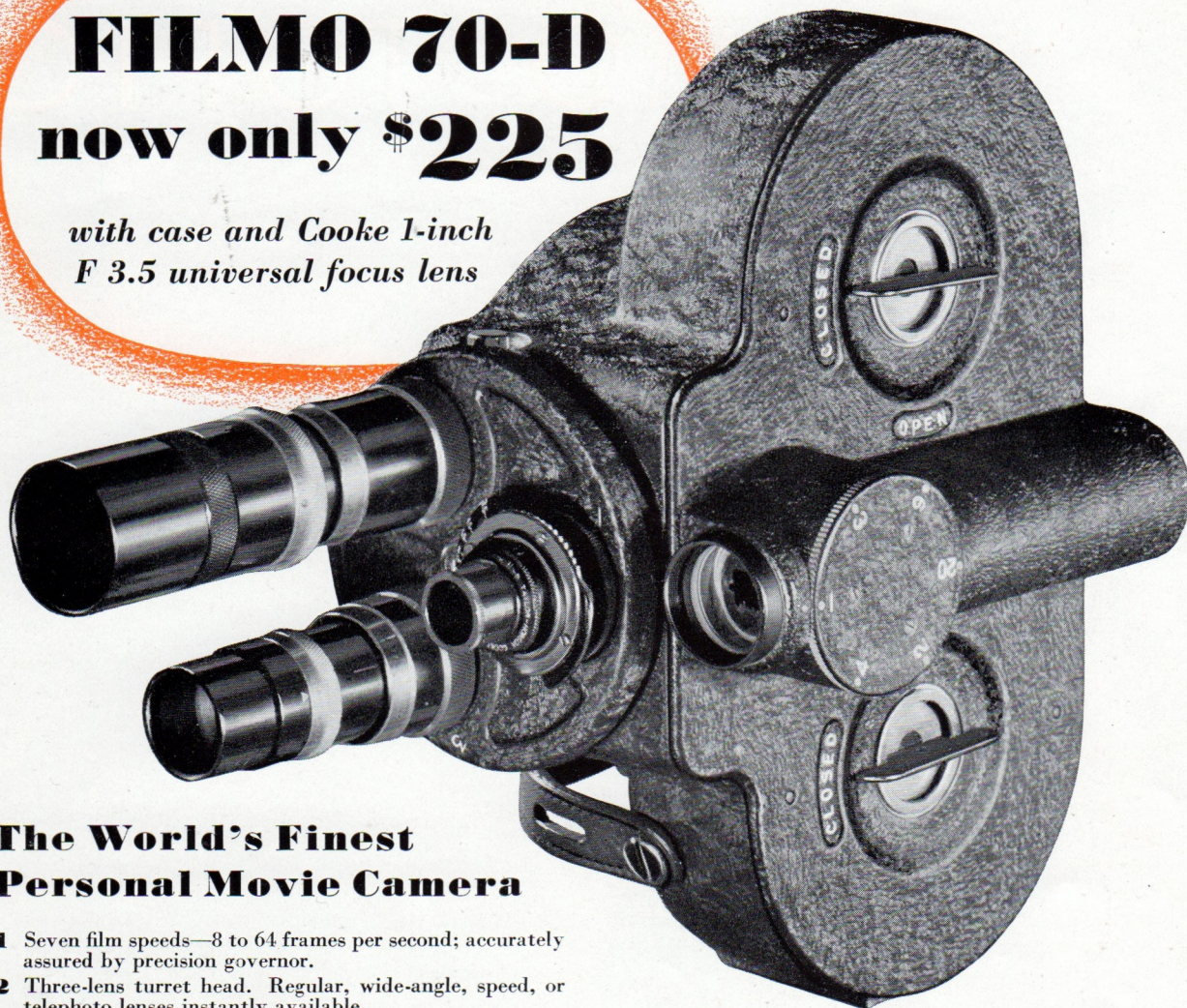


AUTUMN 1934

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F 3.5 universal focus lens*



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Filmo dealers are offering new low prices on Filmo Projectors of the "R" series: 500-watt, 750-watt, and 750-watt with variable resistance and voltmeter. Filmo JS Projector, all-gear drive, 750-watt lamp, variable resistance, voltmeter, case, \$280.

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FILMO TOPICS

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makers and users by the Bell & Howell Company, Chicago

EDWIN A. REEVE · Editor

VOLUME 10

AUTUMN 1934

NUMBER 2



EASTMAN KODAK CO.
OCT 24 1934
MODEL ROOM



... a scenario for a comedy starring your son

H. A. WILDE

CAST OF CHARACTERS: A small boy, mother, father, and the colored cook.

Scene 1. Close-up of a squirrel burying a nut. (A squirrel, given a nut at this season, will invariably proceed to bury it, so there will be no difficulty in directing your character in this scene.)

Scene 2. Medium close-up of the small boy. His eyes and attitude register the fact that he is watching the squirrel with absorbed interest.

Scene 3. Flash back to the squirrel as it pats dirt over the buried nut and scampers away.

Scene 4. Flash back to a close-up of the boy's head. His eyes follow the presumed path of the squirrel as it runs along the ground and up a tree. Thoughtful expression. Fade-out.

Scene 5. Fade-in. Medium-shot of the boy

thought strikes him. He pulls at his ear meditatively.

Scene 8. Flash back to Scene 1, or fade in and out of an upper corner of a continuation of Scene 7, by double exposure, a scene of the squirrel burying a nut.

Scene 9. Continuation of Scene 7. The boy looks around as his expression indicates that an idea is forming. His eye lights on something out of the picture. The decision is made and he lays the book aside, gets out of the chair, and exits in a purposeful fashion.

Scene 10. Close-up of a bowl of unshelled nuts on a table. The boy's hand reaches in and grasps a handful several times in succession.

Scene 11. Close-up of handfuls of nuts going into the boy's pants pockets, which are bulging full.

Scene 12. Medium-shot of the boy re-

curled up in a chair or window seat, reading a book.

Scene 6. Close-up flash showing that the book is an animal book, open to a picture of a squirrel.

Scene 7. Back to Scene 5. Medium close-up. The boy's lips move slowly as he pretends to read, and stop as a

moving nuts from his pocket and tucking several under the cushions of a chair.

Scene 13. Medium-shot—the boy putting nuts under rug.

Scene 14. Medium-shot—putting nuts in a pitcher on a pantry shelf. (Use an opaque pitcher.)

Scene 15. Putting nuts among linens in the bathroom linen closet.

Scene 16. Boy up on a chair before mother's dressing table, pushing almonds and pecans down into a large jar of cold cream.

Scene 17. Boy opening the flour bin, pushing a number of nuts down into the flour, and carefully covering them. Fade out. (Continue with such scenes as long as you can think of hiding places or as long as you want to use footage. You'll get a lot of good shots of your son and heir in interesting action this way.)

Scene 18. Close-up of the lower part of the front door. The door opens, father's feet cross the threshold, and the door closes.

Scene 19. Close-up of father's legs, the door in the background. Boy runs up. Father's hands reach down, pick up boy. Camera pans up, following boy as he is lifted and greeted by father.

Scene 20. Close-up of boy in father's arms. Boy speaks.

Subtitle. "Daddy, if I eat lots of nuts can I climb trees like squirrels do?"

Scene 21. Continuation of Scene 20. Father laughs, nods head in genial affirmative as he says:

Subtitle. "Oh, sure you can, Tommy." Cut back to a continuation of Scene 21. Fade-out.

Scene 22. Medium long-shot of father crossing the living room. Camera follows as he picks up newspaper from table and wearily drops into a chair. Immediately sits up in startled surprise.

Scene 23. Close-up of father edging over and reaching down between cushion and arm of chair. Brings up his hand full of broken nuts.

Scene 24. Medium close-up of mother at her dressing table, brushing her hair back and fastening a small towel over her head. She reaches for the cold cream jar, opens it absently while studying her face in the mirror, extracts a blob of cream with her fingers, and applies it while continuing to gaze into the mirror.

Scene 25. Medium close-up into the mirror. (Show edge of mirror and some of the articles on the table to identify the actual articles from the reflection.) Reflected image of mother's face shows in rather lumpy outline. With amazed surprise mother picks cream-embedded nuts from her features.

Scene 26. Continuation of Scene 24, showing mother fishing out and scraping nuts from the cold cream jar. She registers irritation and surprise as she reveals nut after nut. Fade-out.

Scene 27. Medium close-up of father in the bathroom. He is splashing in the basin, washing his face. He straightens up and reaches for a towel, but there is none on the rack. He paws around with his eyes closed, locates the linen closet, opens the door, and pulls out a folded towel. A shower of nuts rolls out onto the floor. He hastily dabs at his eyes, jumps, and after rubbing an irritated eye, removes a walnut from a fold of the towel. He registers bewilderment as he looks from the walnut in his hand to the mess on the floor. (If linen closet is not near basin, make a follow shot.) Fade-out.

Scene 28. Long-shot across the dining room table toward the door leading to the living room. Mother appears in the doorway, turns and calls her son. He comes

to her rather slowly and takes her hand. She puts him in his chair at the table and fixes a napkin around his neck. While she is so doing, the boy yawns and looks at his plate in a tired fashion. Father appears in the doorway, smiling and with a look of anticipation. As he enters, he gives a little jump, stops and looks down. The smile disappears.

Scene 29. Close-up down shot of father's feet on the rug. His hand reaches down,



lifts the corner of the rug, and reveals a crushed nut.

Scene 30. Long-shot. Father registers anger, and glares at the boy, who hangs his head and pretends to be interested in adjusting his napkin. Mother looks a bit disturbed for a moment, glances at the boy, then back to father, who is protesting angrily. In pantomime he re-enacts the bathroom episode. Mother forces a smile, requests father not to make a scene at the table, and gets him to sit down, which he does reluctantly.

Scene 31. Medium-shot of the colored cook at the stove, about to make gravy. She places the pan over the flame and turns away.

Scene 32. Close-up of cook's hand with measuring cup, dipping into the flour bin. Scoops up flour.

Scene 33. Same as Scene 31. Cook stirs liquid in pan and starts to pour in a little flour. Several nuts drop into the pan, to the cook's amazement. She peers into the pan, then into the cup; reaches into the cup and pulls out a walnut, wiping off the flour as she speaks.

Subtitle. "De groceryman says dis heah flouah am de nuts. Reckon he mus' be speakin' de truf' fo' once in his life."

Scene 34. Continuation of Scene 33. Cook puts the cup down and proceeds to fish several small nuts out of the gravy pan with a spoon.

Scene 35. Medium-shot of cook at stove

finishing gravy. She hears a call from dining room, answers "Yes'm, Ah's comin'," hastily sets the gravy pan aside, grabs water pitcher from pantry, puts in a piece of ice from a bowl and holds the pitcher under the water faucet. Her attention is on the stove and the pans thereon, so she does not watch the water closely. She turns off the faucet and hurriedly exits into the dining room.

Scene 36. Close-up of water glass and immediate surroundings on the dining room table. Cook's hand with water pitcher enters and pours water into the glass. A stream of nuts splashes into the glass.

Scene 37. Medium-shot of father and cook across corner of table. She is in a state of bewilderment, and reaches for the glass. Father angrily reaches also and the glass is upset, the nuts scattering. Father attempts to mop up with his napkin, while the cook uses her apron with good intentions but poor efficiency.

Scene 38. Close-up of father glaring angrily across the table. His expression slowly changes from grimness to ill-suppressed amusement.

Scene 39. Close-up of mother looking in the same direction. She tries to look stern but her face gradually relaxes and she glances toward father with a half smile.

Scene 40. Close-up of cook. Her eyes follow those of the others. The worried look fades and she holds back a hearty laugh with difficulty, covering her mouth with her wet apron.

Scene 41. Medium close-up of boy in his chair, fast asleep. Fade-out.

Subtitle. THE END.

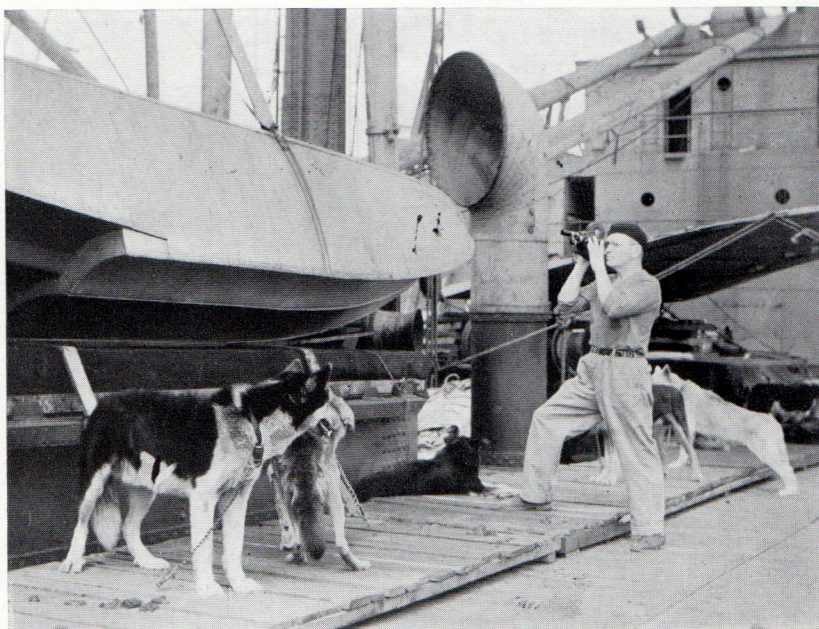
10% Discount on Projector Repairs

FILMO Projectors received at our Chicago factory before November 15 will be repaired at 10% less than the established rates. The purpose of this offer is to encourage users to have their Filmo Projectors put into first class condition early in the season when projectors are usually most used. The 10% discount will also apply to projector conversion work, that is, the altering of projectors to use today's high-powered lamps. Projectors to be repaired or improved under this discount offer may be sent to Bell & Howell through your dealer, as usual, and must be in our hands on or before November 15, 1934.

FILMO NEWS PICTORIAL



Senator A. L. Rule, Mason City, Iowa, who for years has been active in taking monochrome and, more lately, Kodacolor movies of the national parks and monuments



Commander G. O. Noville, Aide to Admiral Byrd, taking movies with his Filmo 70-D Camera on the S.S. Jacob Ruppert during the trip to Little America. A recent radiogram from Commander Noville, from Little America, said, "The Eyemo and two Filmo Cameras are functioning as perfectly at 70 below as in tropics."



LEO J. HEFFERNAN



ASSOCIATED SCREEN NEWS, MONTREAL

Mrs. R. C. Matthews, Toronto, using her Filmo Camera aboard the S.S. Empress of Australia on a Mediterranean cruise

Ben Lyon, screen star, was photographed while taking movies of New York City from a hotel roof

FILMING WATER-FOWL on the Rainey Sanctuary

F. R. DICKINSON

President, The Chicago Academy of Sciences

*Illustrations are enlargements from
Eyemo-made negatives by the author*

IN THE midst of the coastal marsh of Louisiana lies a tract of 26,000 acres known as the Paul J. Rainey Wild Life Sanctuary, a successful example of what may be done to preserve our diminishing stock of migratory water-fowl; for there, during the winter months, are gathered large flocks of scaup ducks, mallards, canvas-backs, ring-necks, pintails and others, and many thousands of blue geese, seasonal visitors from their nesting grounds in far off Baffin Land. While on the Sanctuary all of these guests are rigidly protected from hunters, and to attract and hold them the ducks are frequently baited with quantities of rice.

Late in December, 1933, Mr. A. M. Bailey,

Director of The Chicago Academy of Sciences, in company with the writer, visited the Rainey headquarters for the purpose of making motion pictures wanted by Dr. T. Gilbert Pearson, President of the National Association of Audubon Societies, which owns and operates the refuge. Dr. Pearson joined us and for ten days we enjoyed the hospitality of Dick Gordon, the superintendent in charge, in a comfortable lodge built on an artificial island in the heart of the marsh.

For some time Gordon had been feeding the ducks near several grass blinds at selected spots close to open water. A pre-



The light, portable Eyemo Camera and B&H Tripod were found ideal for water-fowl filming

liminary inspection trip in one of his motor boats brought out two facts: that there would be plenty of ducks and geese to photograph, and that our Bell & Howell Eyemo Cameras were ideal for the work. Within the blinds the footing was half mud and half water in which it might be hard to keep our heavier camera and tripod from shifting. For the stalking of the geese, which must be done on foot or on all fours, every extra pound would cut down the chance of success.

We went after the ducks at once. About eight o'clock each morning the work boat made its round, baiting from ten to fifty feet out in front of the blinds. By nine we were in place and ten minutes later could hear the splash of small flocks



To reach the shy pintail ducks it was necessary to pole through narrow waterways in a pirogue

Right — Pintails at close range, after they had finally gained enough confidence to swim up near the blind and begin feeding



dropping in from the open. By ninety-three hundreds of birds, diving and throwing spray into the sunlight, were milling about before the camera. A few close-ups with the six-inch lens, a few scenes with the two-inch, and we were ready to move—usually ending by scaring the birds up for a flight picture. This procedure soon gave us all we wanted of scaups, mallards, and ring-necks, but the pintails were not so easy.

To reach these shy ducks we had to visit a small pond in a remote section of the reserve, poling through narrow waterways in a pirogue. Once inside the blind we might have to wait an hour or two for the welcome sound of returning flocks, and then, for another hour, watch through a hole in the side of the blind while they got up confidence enough to swim out in front and begin feeding.

When we went after the geese there was no such idling about in a blind. The blue goose feeds on the roots of a three-cornered grass growing in the open marsh which stretches flat and wet to the horizon, broken only by scattered beds of tules or a brackish bayou. Over the feeding flocks, which may number ten thousand individuals or more, sentries are circling much of the time. To crawl near, start the camera, and take a reasonable footage before the birds were gone required caution, judgment, and hard work, in all of which we were aided by Dick Gordon and Nick, his assistant, who made every effort to put us close to the big flocks. A passing muskrat trapper might tell us where they were feeding, but with-

out guidance as to the best approach we would have missed good chances. By creeping through mud and water with the Eyemo in one hand, lying low when the birds seemed uneasy, and taking advantage of every patch of grass for cover, we came near enough to several flocks to fill the screen with rising birds at a range of twenty or thirty yards.

At odd times when the light was good, amusement could be found in making a few shots to vary and dilute the too solid reels of water-fowl. By running the camera upside down, a wild duck tossed into the air was made to appear flying down to its captor in the most confiding way. By baiting a quiet bayou with a piece of fat meat we caught the graceful flight of the ring-billed gull, and by poking the eye of the Eyemo through a slit in the wall of a handy shed, we persuaded the redwings and grackles to feed before the lens at a distance of eight or ten feet.

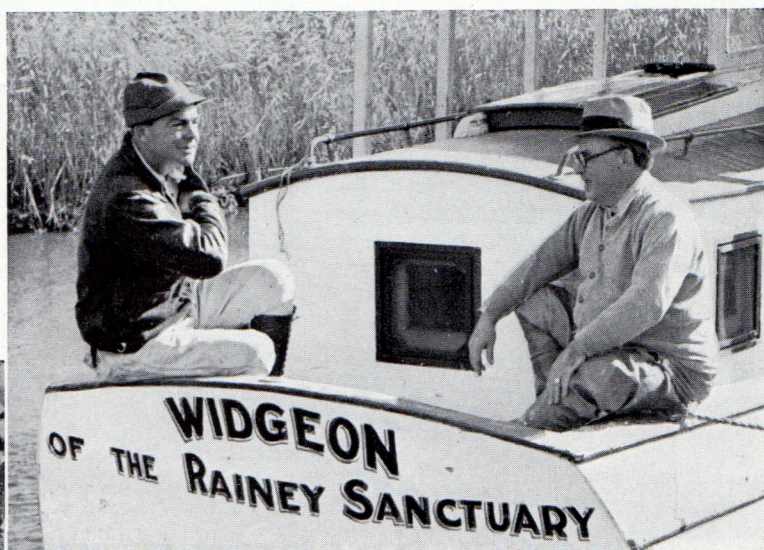
Bird-banding gave us another subject. One sunny afternoon we set up the cameras near the edge of the bayou while

Dick cleared the duck trap, returning with some fifty captives. Dr. Pearson and he then proceeded to fix small aluminum bands, bearing serial numbers, to the legs of the ducks, noting the species of each individual against its corresponding number in the official record book before releasing it. The records are forwarded to the office of the Biological Survey, at Washington, where they are ultimately checked against returns from hunters who have shot banded birds. In this way much interesting information on migration has been compiled.

For wild life photography a light and dependable motion camera offers great advantages over the still camera. Action is of course essential to bring out the true characteristics of any living creature. But even for still pictures, enlargements from motion picture frames are better in one respect than single exposures by an ordinary camera, because on a given subject one can choose the best from hundreds of frames, catching a pose or a light effect which no single shot would ever be lucky enough to capture.



Blue geese rising from the marsh. Behind the flying flock are thousands more, still on the ground



Dr. T. Gilbert Pearson, President of the National Association of Audubon Societies (right) and Dick Gordon, superintendent in charge of the Rainey Sanctuary

HUGH RUTTLIDGE, leader of the 1933 Mount Everest Expedition, wrote to our London office that he took his Filmo Camera "up to a height of 22,800 feet on Mount Everest and secured a good record with it. This camera has accompanied me on five Himalayan expeditions and has always given satisfaction. . . ."

SPORTS IN SLOW MOTION

C. E. BRACKETT

I HAVE taken many slow motion pictures of track and field events, swimming, diving, tennis, and football, and have shown those pictures to the athletes who took part. In every instance, those who viewed themselves on the slow motion screen have detected some fault or have seen one or more things they could do to improve themselves. And aside from this instructive value, slow motion pictures of athletes in action provide fine entertainment for any audience because of the ordinarily unseen gracefulness which is brought to light by the slow motion camera.

There is no sport that can profit more from slow motion pictures than football. The greatest value is that the players may see themselves through the eyes of the coach and have sufficient time to study each play as it actually happens. A coach, in order to be perfect, should have twenty-two sets of eyes seeing each play. Actually his attention can be placed on only one thing at a time. But slow motion pictures may be run over and over again until the coach has watched each individual execute his part in the play. The movies of the game, when shown to the team and augmented by remarks from the coach, illustrate his analysis in absolute truth. Can't you imagine the value of slow movies of last year's game? Verbal warnings are many times less apprehensive than visual warnings. For these reasons the greatest football coaches use slow motion pictures consistently.

Should you photograph any football games this fall, there are only a few important things to remember. Never take a scene slower than 32 frames per second. Start the camera at the end of the huddle and continue until just after the whistle blows. Get as high and as far away from the play as possible and use a four- or six-inch lens. Have the camera on a tripod. If there is any error in exposure, have it lean to under exposure.

Why 32 speed? Because this speed places the desired results within the scope of the projector. When films taken at 32 speed are projected at eight speed, ultra slow motion (one-fourth the normal action) will be produced, and without a great deal of jumping. If the projector



C. E. Brackett

speed is increased to its maximum, normal speed action will be seen. When the projector is run at its normal speed, the action will be seen at half its actual rate.

It takes an average of 2,000 feet of film to photograph *every play* of an entire football game at 32 speed. To film every play, two or three cameras are needed, with an extra person changing film.

The value in shooting at a distance and from a high place, using a four- or six-inch telephoto lens, lies in the fact that you can look down on the players and see the "holes" opened by the offensive team in the opponent's line, thus enabling you to "follow the ball." The four-inch lens, shooting from the fifty yard line on top of the press box at the Los Angeles Coliseum, includes an area of about 12½ yards in the center and on the close side of the field, and of about fifteen yards in the far center and the close ends of the field. A six-inch lens from the same spot takes in an area

of about 12½ yards in the far corners. Your camera should have a turret head, so that you can make a rapid change from one lens to another.

Football pictures even slightly over exposed are not very satisfactory, as the uniforms of most teams are so colored that they blend with the grass in case of over exposure. The exposure *should* be correct, but if any question arises between two openings, use the smaller opening of the two. An under exposed picture is preferable to one proportionately over exposed.

And last, but certainly not least, keep the center of action on the left side of the viewfinder if the motion is directed toward the right, and the reverse if the action is progressing toward the left. The reason for this is that it is more interesting to see what might happen than to see the results of what did happen.

Slow motion pictures make it possible to study the athlete's form as no other method can provide. When seeing the actual event take place, motions occur so rapidly that many details are missed even to the trained eye. Seeing the same action on the screen—two, four, or eight times slower than normal—gives one facts not otherwise seen, especially when the film may be stopped and a "still" projected at any point. There is also a great advantage in being able to repeat the

(Continued on page ten)



H. ARMSTRONG ROBERTS

"... ordinarily unseen gracefulness ... is brought to light by the slow motion camera."

SOUND FILM IS POPULAR AT 1934 WORLD'S FAIR

**B & H Filmosounds and Filmo Projectors are in
their second five-month season of constant use**

FILMO enthusiasts who go to the Chicago World's Fair this year can be sure that, just as in 1933, most of the motion pictures they see—and they will see plenty—are being projected on Bell & Howell machines.

In the Travel and Transport Building is one of the most ingenious applications of the motion picture that has come to our attention—the Hupmobile Safe Driving Test chamber, pictured above. Here, one driver at a time takes the test of ability in meeting traffic situations. The Hupmobile is mounted on rollers, so that it may be driven just as on the road. On the six-foot screen in front of the car, situation after situation looms up before the driver in thrilling sound movies, presented by a B & H Filmosound mounted above and behind the car. The driver's trials come close together, requiring quick and correct thinking and acting. The illusion is most convincing. After the test, the driver is given a certificate rating his ability. Scores range from 60% to 98%. The test is observed by passengers in the car and by large audiences standing outside the little theater window.

Another new installation this year is that of The New York Central Railroad, in the same building. Here the film, "The Flight of the Century" is shown in a comfortable, semi-darkened little theater with a 750-watt B & H Filmosound. Large, brilliant pictures are shown in spite of the extraneous light.

Still another important new installation is that of the Western Union Company, where a six-foot picture, shown through a translucent screen, tells of the laying of the trans-Atlantic cables.

Space forbids a detailed description of the many other new movie installations at the Fair this year. These include such well-known names as National Standards Company, Bellgaard Optical Company, Diabetes Exhibit, Radiological Society, Nash Motors, Van Cleef Brothers, and Chrysler Motors Corporation.

Of even greater significance, possibly, is the list of exhibitors who, *with the same Filmo Projectors* that they used all through the Fair last year, are now well along in another season of the hardest test ever put on projection equipment.

The International Harvester Company is using five such machines, the Union Carbide and Carbon Company several, the Household Finance Corporation two. Some of the other "repeaters" are Central Station Industries, University of Chicago, Hild Floor Machine Company, U. S. Navy, U. S. Dept. of the Interior, U. S. Dept. of Agriculture, Chicago & Northwestern Railway, Safety Glass Manufacturers' Association, and United Air Lines. In many cases the exhibits themselves have been extensively revamped, and the films remade or improved—but the same Bell & Howell Projectors are standing the gaff for another strenuous five-month season! This is a remarkable testimonial to the stamina built into Filmo equipment, for it has been estimated that in five months of the ten-hour-a-day use at the 1933 World's Fair, these machines had to take as much punishment as they would in fifteen years of ordinary wear.

A distinct trend toward sound-on-film is to be noted. This year almost half of all Filmo installations are sound-on-film, that is, Bell & Howell Filmosounds. Most of the new installations were Filmosounds rather than silent Filmos. There has been a virtual disappearance of the disc type of reproduction; only in cases where the sound-on-disc apparatus was an integral part of the exhibit has it been retained.

Equally evident is the trend toward the automatic continuous type of projection. Only one of all this year's new Filmo installations, and only one of last year's holdovers, are manually operated! Last year manual operation was used in many cases. Furthermore, most of the B & H continuous attachments sold for use at the Fair this year are of the new 600-foot capacity type.



The Hupmobile Safe Driving Test theater—an unusually effective use of sound movies and the B & H Filmosound



New York Central's little theater, where a Filmosound shows an excellent sound film to World's Fair visitors



Chicago & North Western Railway's outdoor theater. Here vacation talkies are effectively presented with a B & H Filmosound

Below—United Air Lines' air travel picture is shown with a Filmo Projector built into a cabinet complete with screen. This theater is under a new Boeing transport plane, reached by the two stairways shown at the rear



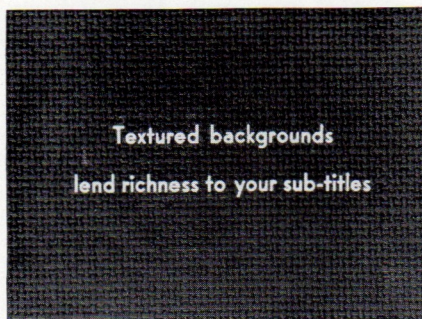


Bridget Bernadotte, great-granddaughter of the King of Sweden, being filmed by her father, Prince Lennart, at his castle at Mainau. The special equipment which you'll notice on the Filmo 70-DA Camera was built especially for the Prince. It permits him to change, during a scene, the focus of any one of three lenses

Title Your Summer Films

WE HOPE that your summer films have all turned out well. And we suggest that now is the time to edit and title them—before you show them to your friends. A little cutting and rearranging, and a few titles where they are needed to tell what the pictures can't tell, will add marvelously to the acclaim with which your films will be received . . . and to their interest and value to you, too

If you haven't the time or inclination to make your own titles, we are ready to make them for you. Bell & Howell's "Title-Craft" service offers truly professional titles at very moderate prices. These titles are handset in real printers' type, with careful attention to good composition and neat, legible appearance. So that you may exercise your personal taste, a wide choice of title backgrounds is laid before you by means of a title sample book at the store of your Filmo dealer. Merely call at your dealer's with the desired title wording typewritten or legibly written out, select from his sample book the backgrounds you prefer, and he'll do the rest. Your titles will come back to you photographed with ample footage on 16 mm. film, ready to splice into your films. Titles on plain black backgrounds, or on your choice of the various fabric and pattern backgrounds reproduced in



A sample "Title-Craft" title

the sample book, are 45c if of 10 words or less, plus 4c for each word over 10.

The sample book also contains artistic photographs in such variety that you can find suitable photographic backgrounds for titles for almost any sort of film. These pictorial titles, if of 10 words or less, are 75c each, plus 4c for each word over 10. Main titles in suitably varied type sizes are supplied at no extra charge.

Whether or not you need titles right now, see the "Title-Craft" sample book the next time you are in your dealer's store. A glimpse will convince you that these professional titles are well worth their cost, quality considered.

Novel Camera Work

Aimé Franche, Montreal, has contributed several ideas for novel movie scenes and titles which may interest you.

White Block Letter Kodacolor titles with changing colors. Proceed in the usual way for Kodacolor work under artificial light, but pass glass or cellophane in various colors across in front of the lights as the camera runs. Of course, sufficient extra illumination must be used to compensate for that absorbed by the material used to color the light.

Illusion of a hill. To make the subject seem to be climbing a hill, slant the camera sidewise out of the perpendicular. If a very sharp angle is given, the subject will have to crawl on hands and knees to complete the illusion. Suggested as a trick which will amuse the child actors.

A title denoting lapse of time can appropriately employ a sand clock in its background.

Stop-motion studies of growing plants gain in beauty and value if filmed in Kodacolor. Adequacy and constancy of illumination are prime requisites, so artificial light should probably be used exclusively. Camera, lights, and plant must not be moved during the procedure. The plant seed may be sown against a glass side built into a box, so that the root growth may be included in the record.

World's Fair Film Contest

THE Chicago Cinema Club is sponsoring an amateur motion picture contest confined to films of the 1934 "A Century of Progress" Exposition. Entries must be in the hands of the Club secretary, W. W. Macomber, 11-117 Merchandise Mart, Chicago, by November 15. Films must not exceed 400 feet 16 mm., or 200 feet 8 mm., and will be judged on exposure, composition, continuity, titles, and interest.

Correction

IN REPORTING, in the last issue of *Filmo Topics*, the praise given to the Filmosound's tone quality by the director of the Canadian Bureau for the Advancement of Music, we stated in error that the Bureau's film had been produced by Associated Screen News, Montreal. The Ontario Government Motion Picture Bureau was the producer. It was the Filmosound that was purchased from Associated Screen News.

RENT



16 mm. Sound Films

PROFESSIONAL PRODUCTIONS

reduced to 16 mm.
size for home,
school and club
entertainment

THESE exclusive Bell & Howell sound-film releases are 35 mm. standard theater subjects, carefully selected by a jury whose chief considerations are clean character, clear sound, photographic quality, and entertainment or educational value. All Filmosound Library subjects are suitable for presentation before any audience in the home, school, church, or club. They are available only through this library and the rental cost is low—\$1.50 per reel for most subjects. Filmosound Library Branches are listed below. Inquire—personally or by mail—at your nearest branch for a catalog of current releases.

B & H FILMOSOUND 16 mm. sound-on-film reproducer may be purchased, or rented at a reasonable rate, from any Library Branch. The widely acclaimed Filmosound is extremely easy to operate, and provides the finest of tone quality combined with brilliant large-screen illumination. Write for detailed information about this superior sound-film projector.

FILMOSOUND RENTAL LIBRARY BRANCHES

Altoona, Pa.—Cohen's
Baltimore—Zepp Photo Supply Company
Chicago—Almer Coe & Company
Denver—The Home Movie Sales Agency
Detroit—Michigan Film Library
Hollywood—Bell & Howell Company
Milwaukee—The Photoart House
Minneapolis—Auditorium Supply Co.
New York City—Willoughby Camera Stores, Inc.

Omaha—J. G. Kretschmer & Co.
Philadelphia—Williams, Brown & Earle, Inc.
Providence—Westcott, Slade & Balcom Co.
San Diego, Calif.—Howard E. Jope
San Francisco—Schwabacher-Frey Co.
Seattle—Metropolitan Film Exchange
Tampa—Burgert Bros.
Topeka—The Hall Stationery Co.
Wilmington, Del.—Butler's, Inc.

BELL & HOWELL COMPANY

1842 Larchmont Avenue, Chicago

New York Hollywood London (B&H Co., Ltd.) Established 1907

NEW RELEASES

THIS IS AMERICA—American life during the hectic period of 1917 to 1933 as seen by the thrill-hunting newsreel cameraman. Not a depressing war subject, but a dramatic and amusing story of a nation's frenzy, fears, and follies during the so-called jazz age. Six reels.

SEA-GOING BIRDS—Intimate pictures of bird life over the salty sea and on remote northerly islands where human contact is rare. One reel.

TORCHY—A clever two-reel comedy full of fast action and snappy dialog. Torchy goes from office boy to general manager and back to office boy in 30 minutes.

WOODLAND—Another joyous Terry-toon cartoon comedy. Farmer Alfalfa has his usual muddled adventures. One reel.

THE BRIDE'S RELATIONS—The city bride and groom spend a trying honeymoon with the bride's relations on the farm. Andy Clyde at his best. Two reels.

THE NEW HALFBACK—No football game has ever been so divertingly funny as the one in this uproarious Andy Clyde comedy. Two reels.

LOVE YOUR NEIGHBOR—Charlotte Greenwood in a two-reel comedy in which the women's club campaign for neighborly friendliness leads to so many amusing complications that the laughter is practically continuous.

THE MAD KING—A carton operetta packed full of melody and mirth. One reel.

MATCHED PLAY—The combined talents of Andy Clyde, comedy champion, and Walter Hagen and Leo Diegel, golf champions, have produced a film which will please anyone, and which every golfer will enjoy hugely.

... and a long list of travelogs, comedies, cartoons, and scientific and educational features, recently released.

Sports in Slow Motion

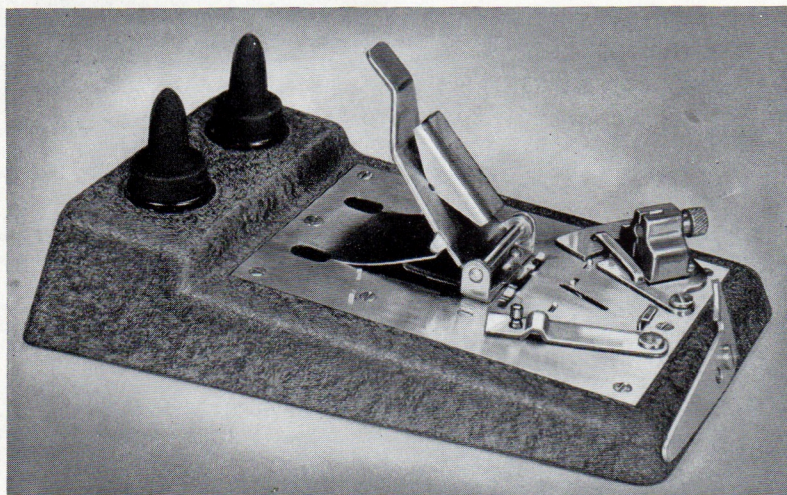
(Continued from page six)

same action several times by projection.

In ultra slow motion pictures (128 speed) taken of Johnny Riley, reputed to be the world's best diver, many details are shown that are nothing short of amazing. For example, when Johnny executes a forward two-and-one-half dive from the ten-foot board, slow motion pictures make it very evident that two complete turns are made before he gets down to the level of the board. I know of no one who has ever noticed this fact in viewing the actual dive. It is possible to detect the work of particular muscles at this point. Audiences seem never to tire of seeing 128 frame per second pictures of Johnny Riley doing all of his dives.

In this day, in order to reach record marks it is necessary to take advantage of every detail—to leave uncorrected no slight fault which withholds the athlete from perfection. Those all-important weaknesses may be detected easily in slow motion pictures.

In the case of field and track events, slow motion pictures show the difference between ordinary good work and record breaking work. Take the seemingly simple task of putting the shot: John Lyman of Stanford University not only times his whole form perfectly, but he adds the power of the finger thrust, and it may well be that that added accomplishment is what puts him in the limelight. Slow motion pictures viewed by the average shot putter show him exactly where he can improve his form and his accomplishments.



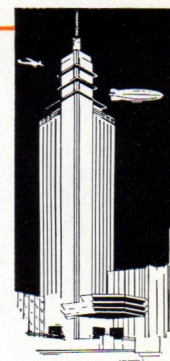
NEW—The B&H Triple-Purpose Splicer

This new splicer handles all sub-standard films — 16 mm. silent, 16 mm. sound, and 8 mm. — with equally good results and with no alteration of the mechanism. The dry scraper shaves off the emulsion with a quick stroke. Cement is applied to the upper film surface. Then pressure on the new automatic film shifter quickly flips this surface beneath as the clamp is closed. Pilot pins retract for easy removal of the spliced film. Cement bottles are clamped beneath the all-metal base, secure against tipping. Price complete, \$10. Without dry scraper, \$7.50.

BELL & HOWELL COMPANY

1842 Larchmont Ave., Chicago

1934 World's Fair—in 16 mm. and 8 mm. Films



THE Century of Progress Exposition, new and different for the 1934 season, is vividly pictured in this series of films by the official photographers. These films are available through Filmo dealers from Bell & Howell. Footages and prices below are for 16 mm. prints. The identical subjects in 8 mm. are half the quoted prices.

	Feet	Price
1934 World's Fair	400	\$20.
1934 World's Fair (condensed) ..	100	5.
The Fair from the Air	100	5.
Villages of the Fair	200	10.
Villages of the Fair (condensed) ..	100	5.
Black Forest Village	100	5.
Wings of a Century	200	10.
The Fair at Night	100	5.

1933 Fair Films

Not duplicated in the 1934 list above
(Burton Holmes Releases)

	Feet	Price
The Fan Dancer (Faith Bacon) ..	100	\$ 6.
Evolution of the Kitchen	400	20.
Streets of Paris	100	5.
The Llama Temple	100	5.
The Belgian Village	100	5.

8 mm. prints at half the above 16 mm. prices.

Beautiful Bermuda

Travelers who want to add to their own Bermuda footage will welcome this new film by Hereford Tynes Cowling, who filmed the island from air, land, and water, and finished with under-sea views.

16 mm. 400 feet, \$20. 8 mm. 200 feet, \$10.

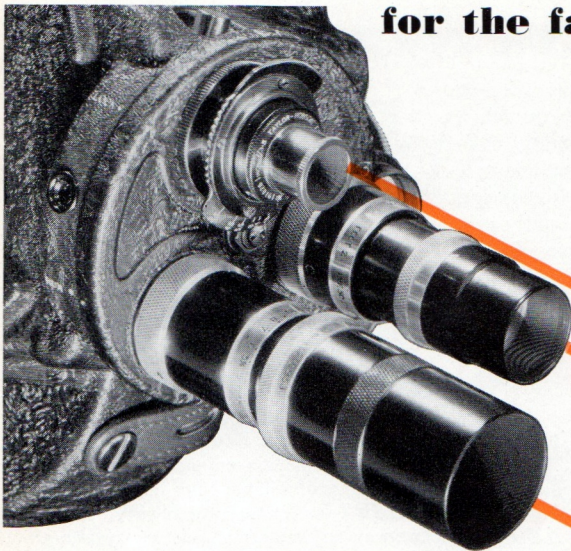
Felix the Cat Cartoons

A new series of Felix the Cat one-reel cartoon comedies, never before offered in home movie sizes, is now available through B&H Filmo Library. List of subjects on request. Prices, 16 mm. \$20. each; 8 mm. \$10. each.

BELL & HOWELL COMPANY

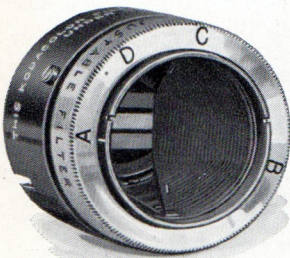
Filmo Library Division

1842 Larchmont Ave., Chicago



for the fall shooting

COOKE TELEPHOTO AND SPEED LENSES ARE UNEQUALLED



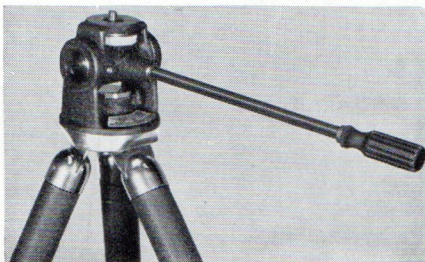
KODACOLOR FILTER

This new Kodacolor filter for Filmo Camera lenses extends the scope of color movie making. Its alligator jaw has five "stops". The largest admits 75% more light than the former filter, making color close-ups possible indoors under Photo-flood lamps. No neutral density filters required for the brightest light. For Cooke 1-inch F 1.5 or F 1.8 lenses, \$14.



BELL & HOWELL PHOTOMETER

The *only* exposure meter which permits selecting the *important part* of the subject on which to take your reading. All readings are taken direct from the scale, including filter and speed modifications. Model A for Filmos, \$15; Model B for "still" cameras, \$15. Leather case, \$2.50.



B&H ALL-METAL TRIPOD

Light, compact, rigid, and sturdy, with tubular metal legs. Quick, correct setting up aided by spirit level. Lengthens from 30 to 53 in. Precise, smoothly operating head provides independent or combined panoraming and tilting movements, controlled by convenient handle. Head and legs dust and grit proof. Rubber tips cover leg spurs for smooth surfaces. Price, \$36. Leather case, \$12.50.

**Professional
Results with
Amateur Ease**

The new Cooke 1-inch F 3.5 focusing lens is so designed that both the stop dial and the focusing scale may be seen through the viewfinder, permitting the lens to be set instantly and correctly while you are watching the action. This is a medium wide angle lens covering an area, at middle distance, like the upper picture on the right.



The other two lenses illustrated (with their middle distance areas shown on the right) are a 2-inch F 3.5 Cooke Telephoto and a 4-inch F 4.5 Cooke Telephoto, and are \$55 each. Other Cooke Telephoto lenses for Filmo Cameras are the 3-inch F 4 at \$57.50, and the 6-inch F 5.5 at \$60.

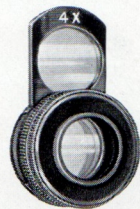


For close quarters the Cooke 15 mm. F 2.5 extra wide angle lens is recommended. Its price is \$45; in focusing mount, \$55.

Cooke Speed Lenses for indoor work are priced as follows: 1-inch F 1.3 (seven times as fast as F 3.5), \$75; 1-inch F 1.5, \$60; and 1-inch F 1.8 (for Kodacolor), \$60.

COLOR FILTERS

Color Filters are of first importance to the cinematographer who strives for beauty and pictorial effect. B&H Filters are made of dyed optical glass and are not affected by handling or atmospheric conditions. Uniform filters in screw mounts for Filmo 70 and 75 Cameras are supplied in various densities, and range in price from \$2.50 to \$5. The B&H Duplex Filter and Holder is supplied in 2X and 4X density for Filmo 70 Cameras at \$4.50.



BELL & HOWELL * FILMO

Bell & Howell Co., 1842 Larchmont Ave., Chicago, Ill, New York, Hollywood, London (B & H Co., Ltd.) Est. 1907

Missing Equipment

THE equipment identified by the serial numbers listed below is missing, and has not been reported previously. Any information as to its location will be welcomed by its owners, who may be reached by addressing the Bell & Howell Company at Chicago, New York, Hollywood, or London, England, and stating the serial number of the missing unit which has come to your attention.

Filmo 70 Cameras

4,541	36,482	143,772, 70-DA
22,885	58,057	148,218, 70-D
25,311	59,366, 70-D	149,898
25,671	59,536, 70-D	150,558
31,482	59,674, 70-D	

Filmo 75 Cameras

48,940	49,677	147,134
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Filmo Projectors

2,322	142,726	146,809
2,943	145,187	148,037
54,245	145,789	149,485
61,995	146,065	149,933
141,811	146,465	150,794
141,907	146,762	150,808

Eyemo Cameras

146,041	149,909
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Movie Makers Magazine

FILMO owners who have not been reading *Movie Makers*, official magazine of the Amateur Cinema League, will do well to start enjoying that publication with the October issue. Advance information indicates that this issue is well up to the publication's high editorial standards. Among the subjects included are fall filming, projector care and the presenta-

tion of home movie programs, camera tricks, composition, producing hunt films, scenario preparation, and filming children. Ben Lyon and Bebe Daniels tell how they use their amateur movie camera (a Filmo) in making personal family pictures. A sample copy of *Movie Makers* may be had on request to the League headquarters at 105 W. 40th St., New York City.

Audiences of 3500 and 3600 Served by 16 mm. Projectors

TWO convincing illustrations of the Bell & Howell Filmo 750-watt Projector's tremendous illuminating power were reported recently. One report came from Carnegie Hall in New York City, the other from the Auditorium Theater, Chicago.

At Carnegie Hall, 3500 were entertained by Dr. Konstantin Kostich with his three-reel 16 mm. scenic film of the Bermuda Islands. The Filmo JS Projector, with a 4-inch lens and a 110-foot throw, filled a 10-foot screen with brilliant pictures. Our reporter states "The management could only supply a 10-foot screen, but a larger screen could easily have been used, as the projector offered ample light." Dr. Kostich, who makes some of the most beautiful travel films that we have seen, uses an early Filmo 70-A Camera exclusively.

In the Auditorium Theater 3600 people viewed a 16 mm. movie program sponsored by the Cook County Medical Society. Here the Filmo JS Projector was 110 feet from a 12-foot screen, and a 3½-inch lens was used. A prominent member of the Medical Society said, "The showing was absolutely just as professional as anyone would want."



A few of the many Filmo-owning physicians and surgeons aboard the S.S. Pennsylvania on the cruise of the Pan American Medical Association. Every type of Filmo Camera is represented—70-D, 70-E, 75, and 121

Questions and Answers

Conducted by
R. FAWN MITCHELL

Film Editing

Q. I have exposed my first several rolls of film and would now like to arrange the scenes in their proper continuity. What equipment would you suggest?

A. A splicer and a rewinder are required. These may be had mounted upon a common base in the B & H Rewinder and Splicer. Or, if you want the convenience of the equipment used in professional film editing, get the B & H Film Editor, which provides splicer, two-way rewinder, and picture viewer all in one unit. See page 6, Christmas 1933 *Filmo Topics*.

Q. Does the new B&H Film Editor show the full area of the frame? Can the pictures be seen clearly in a well illuminated room?

A. Yes, the full picture area is projected onto a glass screen 1½ by 1⅞ inches in size. It is easily viewed under any ordinary light conditions.

Animated Cartoons

Q. Can animated cartoons be made in Kodacolor? If so, what is the procedure?

A. They can. The procedure is the same as in black and white work except that you must provide the extra illumination which Kodacolor requires. In making animated movies, the foremost caution to observe is that one and only one frame be exposed at a time. This is easily done by using half speed and exerting a quick slight tap on the starting button, although some prefer to have the camera equipped with a positive single shot exposure release which we have recently developed.

Macroscopic Movies

Q. How can I photograph small objects at very short distances, the necessary fields being from one-half to three inches wide?

A. To focus any of the regular Filmo lenses at such short distances, special lens extensions are necessary. A separate extension or adapter is usually required for each field. A reflex focusing device is available which permits viewing and focusing on the exact field covered and also serves as an extension. (Detailed data on special requirements on application to Technical Dept.)

Viewfinder

Q. Is anything available for the 70-D camera that will give a larger finder image of the picture area obtained with a telephoto lens?

A. Yes—the Auxiliary Finder Unit which attaches beside the camera viewfinder and employs the matched viewfinder lenses available with each telephoto lens.

BELL & HOWELL ANNOUNCES THE

Filmo 8 Projector

*A new 8mm. projector which shows
clear, brilliant, steady movies
on the largest of home screens*

HERE it is—the new Bell & Howell Filmo 8 mm. Projector. It looks like a Filmo J 16 mm. Projector. And, film sizes considered, it *performs* like that finest of 16 mm. machines. It shows 8 mm. pictures as you'd never imagine they could be shown—clear, steady, and beautifully brilliant even on screens five and six feet wide.

It is easy to run . . . anyone can learn in a few minutes. It will give you a lifetime of dependable service . . . *no Filmo has ever worn out!* And your films, often irreplaceable, are entirely safe on the Filmo 8 because of its fully adequate film protective features.

The Filmo 8 Projector operates on 110-volt AC or DC. Threading the film takes but a moment, facilitated by large sprockets, progressively locking sprocket guards, and a pilot light. Then touch the starting switch, and your movies flash upon the screen, brilliantly illuminated by a most efficient direct lighting system employing a 300-watt lamp.

Stop the projector whenever you wish and for as long as you wish, to see any scene as a still picture. An automatic safety shutter protects the film from heat.

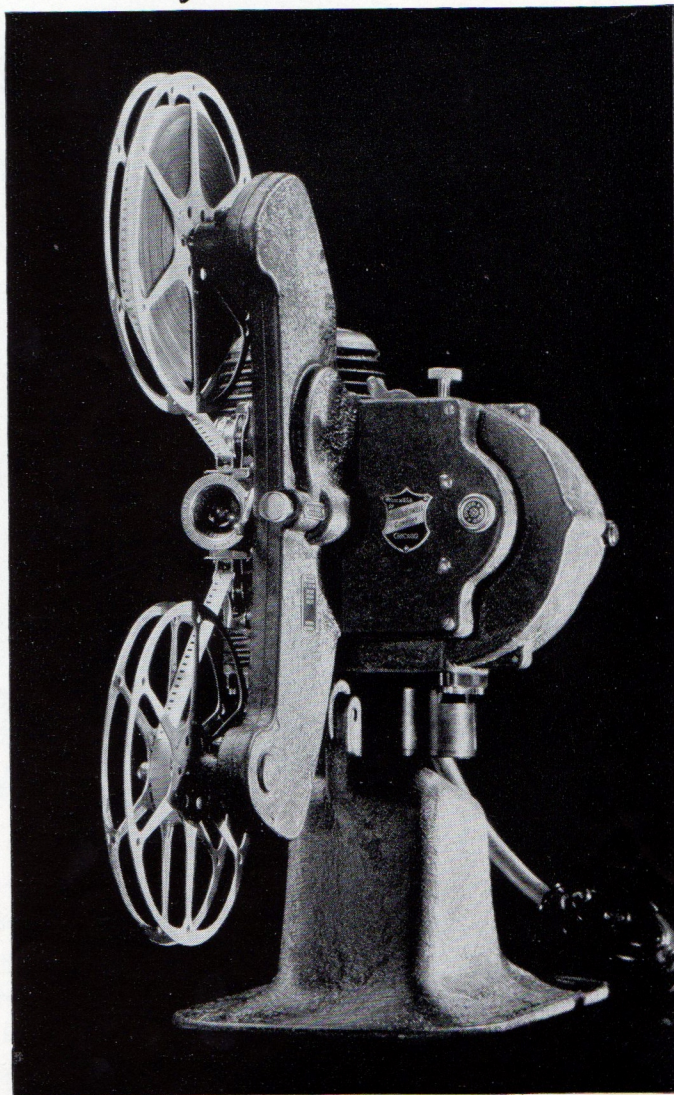
When the film has all run through, engage its end with the upper reel, press a lever, and the film will be rewound rapidly, automatically.

When you see the Filmo 8 Projector at your dealer's, notice that rigid, non-warping aluminum die castings form its frame. This is visible evidence of the ruggedness, the permanence, that characterize the machine throughout . . . of the fine construction which renders perfect service for a lifetime. Notice, too, that it is gear-driven. There are no chains or belts, inside or out.

The price? Only \$125, including carrying case.

Ask a nearby Filmo dealer to demonstrate and tell you more about this fine Filmo 8 mm. Projector, or write for further details.

BELL & HOWELL COMPANY, 1842 Larchmont Ave., Chicago; New York; Hollywood; London (B & H Co., Ltd.) *Established 1907*



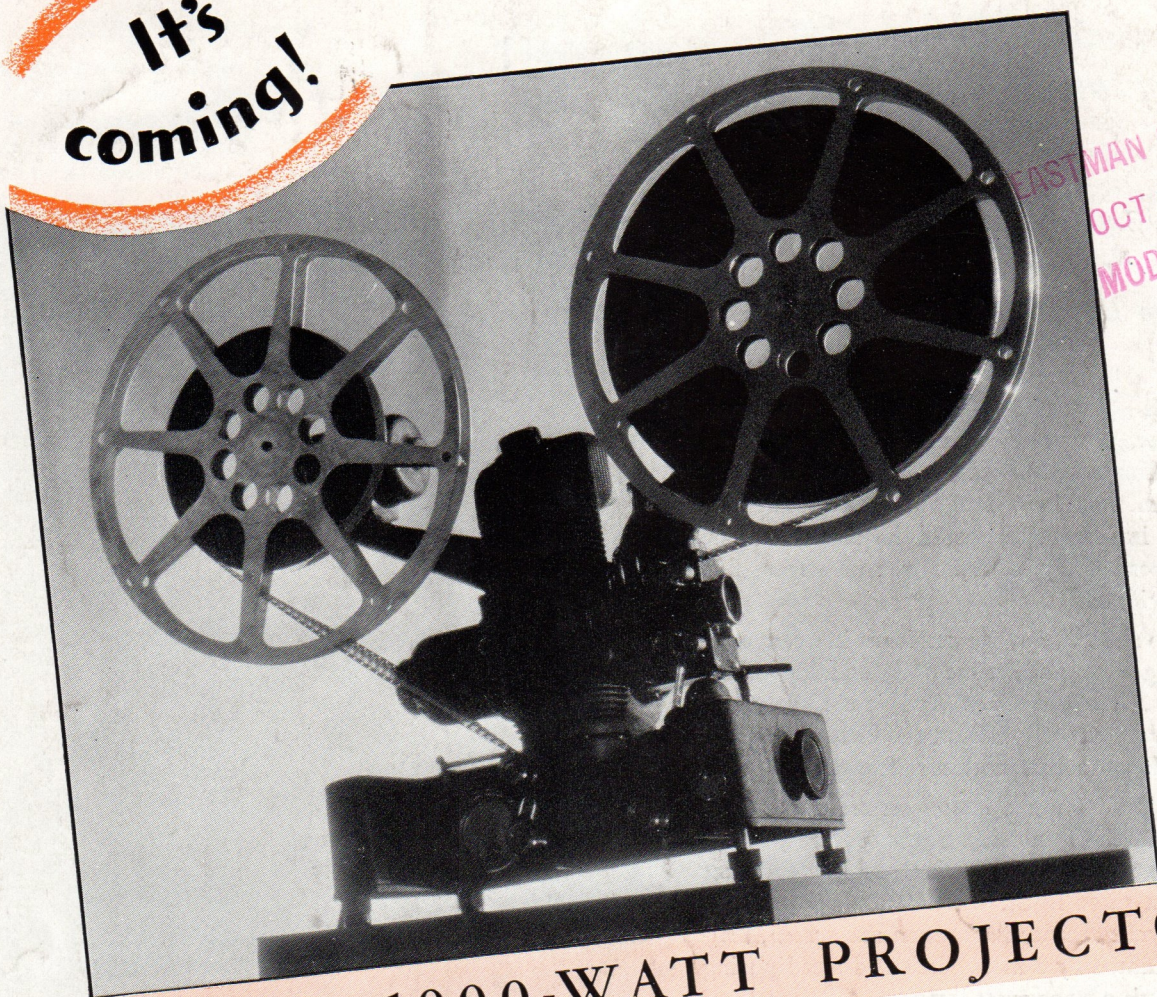
OTHER FEATURES OF THE **FILMO 8**

Cooke 1-inch F 1.6 (unusually fast) projection lens. Manual framer for out-of-frame prints. Adequate cooling for efficient, economical use of the high-powered lamp. Convenient tilt.

Sprocket guards are opened and closed independently. Interlocking controls—correct operation assured. Pilot light. All wiring is concealed. Capacity—200 feet of 8 mm. film—16 minutes.

PROFESSIONAL RESULTS WITH AMATEUR EASE

It's
coming!



EASTMAN KODAK CO.
OCT 24 1934
MODEL ROOM

A FILMO 1000-WATT PROJECTOR

It's on the way — the most powerful 16 mm. projector yet produced. The New Filmo Model 130, especially designed for its purpose, delivers a flood of illumination adequate for the larger auditoriums. With its new optical system it provides 80% greater screen brilliance than 750-watt projectors — and does this with only a 33 $\frac{1}{3}$ % lamp wattage increase! Fully adequate cooling is provided. Filmo Model 130 has a capacity of 1600 feet of film, and may even be extended for two-hour programs.

There have been few advances in 16 mm. projection equipment to equal that accomplished in this new Filmo Projector, which leads a remarkable invasion of 16 mm. film into that part of the non-theatrical field hitherto served only by 35 mm.

Complete details of the 1000-Watt Filmo Model 130 Projector will be released shortly.

Bell & Howell Company, 1842 Larchmont Avenue, Chicago, Ill. New York, Hollywood, London (B&H Co., Ltd.) Etab. 1907

PROFESSIONAL RESULTS WITH AMATEUR EASE

BELL & HOWELL

Filmo

Personal Movie Cameras and Projectors